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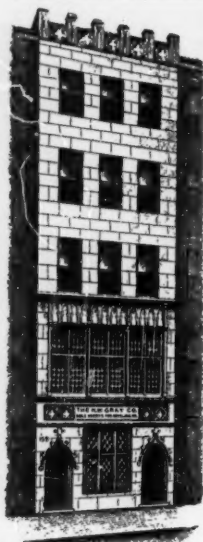
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music journal

Publication office: East Stroudsburg, Pa.

Business and circulation offices: Delaware Water Gap, Pa.

Editorial, executive and advertising offices: 157 W. 57th St., New York 19, N. Y.

Vol. XIV, No. 10

December, 1956

Forty Cents

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Cover Photo Courtesy of Rockefeller Center, Inc.

Copyright © 1956 by The Music Journal, Inc.

Music Journal is published monthly September through April and bi-monthly for May-June and July-August by The Music Journal, Inc., East Stroudsburg, Pa. Publication Office: East Stroudsburg, Pa.; Business and Circulation Office: Delaware Water Gap, Pa.; Editorial and Executive and Advertising Offices: 157 West 57th Street, New York. Subscription rates: one year \$3.00, two years \$5.00. Canadian subscriptions: \$3.50 per year. Foreign subscriptions: \$4.00 per year. Entered as second class matter at the Post Office in East Stroudsburg, Pa., under the Act of March 3, 1879.

Postmaster: If undelivered, please send Form 3579 to Music Journal, Delaware Water Gap, Pa.

Editorially Speaking . . .

CHRISTMAS comes but once a year ("thank goodness" is probably the unuttered thought of many a celebrator) and this magazine is about ready to take the holiday season in stride, after an unusually hectic month. First of all, the editor-in-chief spent a good part of October and November recovering from a serious operation, which naturally interfered with his activities temporarily. (Our Secretary of State diplomatically presented a reasonable facsimile about the same time.) The musical results of this hospitalization are summed up in our personal column, *In and Out of Tune*, in this issue. In all seriousness, the editor wishes to extend personal thanks to the many friends and well-wishers whose messages helped to speed his recovery. It has been helpful also to receive so many encouraging and stimulating letters from our readers and to realize that MUSIC JOURNAL is now consistently reaching the audience at which it is aimed.

The editor's illness saved him from the burdensome details of moving our New York office from the confines of Radio City to the wide open spaces of 157 West 57th Street. The new headquarters are directly opposite Carnegie Hall, next door to the Carl Fischer store and close to Steinway Hall, with two other musical magazines already established in the same block. In such harmonious surroundings it should become increasingly easy to solve all future problems. The new offices are spacious and impressive. "Come up and see us some time."

Unfortunately the publisher and advertising manager of MUSIC JOURNAL had more than his share of worries during this transition stage. He was almost compelled at times to carry files and furniture single-handed seven blocks uptown. To top it all, his chief business assistant has announced her impending marriage; he has been handicapped by a bad cold, and his pet dog had the miseries. Nevertheless and notwithstanding,

we are definitely prepared to wring out the old (*sic*) and ring in the new, knowing that the worst is over.

THE month of January, 1957, will mark the fifteenth anniversary of the founding of this magazine, and indications are that the occasion will be duly celebrated. An unusually large issue is already assured, and some particularly interesting material is in preparation, with the practical co-operation of members of our newly formed Advisory Council.

In February we shall pay our respects to the Music Teachers National Association, holding its convention in Chicago that month, and there will be outstanding articles by the officers of that significant organization.

March and April will focus attention on the regional activities of the Music Educators National Conference, and another biennial of the National Federation of Music Clubs will be celebrated in Columbus, Ohio.

Jack M. Watson's *Music Educators' Round Table* is omitted this month, because of the approaching holidays, but will reappear in January and regularly in each issue after that. We look forward also to giving early attention to the music student's point of view.

Meanwhile we are glad to present some serious discussion of the comparative values of education and entertainment in music, as well as a timely reminder of less known facts in the early history of Handel's *Messiah* and other Christmas items, some practical suggestions as to visual aids in the enjoyment of great music, hints for vocalists and instrumentalists and a round-up of unusual information related to America's own musical past. Pictorial and poetic features in this issue may also contribute somewhat to the coming holiday spirit. >>>

A MERRY CHRISTMAS

and a

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HYMNS FOR ALL TIME

Bessie W. Pfohl

THE Hymn Society of America has adopted the definition written by the late Carl F. Price—"A Christian hymn is a lyric poem reverently and devotionally conceived, which is designed to be sung and which expresses the worshipper's attitude toward God or God's purposes in human life."

Our Christian Hymns are surely among the most powerful agencies we have for developing the religious sentiment of our people. As a rule they spring out of religious experience at its best. Sublime hymns gather up the rarest qualities of mind and heart expressed by seer and saint. Hymn singing may surely be called successful when it affords an avenue for true approach to God in earnest and noble worship, when it exerts a wholesome and uplifting reflex influence in those who engage in it, and when it creates a diffused atmosphere of high religious sympathy between man and man.

Church Hymnal Popular

The second greatest book in all the world is a Church Hymnal—the second most used book in all lands. Millions sing from it every Sunday and become one happy family as a result.

The world was born with music—"When the stars sang together." The world was redeemed with music—"Peace on earth, good will to men."

Since Moses and the children of Israel on the shores of the Red Sea sang of their deliverance from the hands of Pharaoh, there has been no great religious movement without the use of sacred song. All down through the centuries music has been the connecting link between the spiritual and the material and the binding power in all sects and denominations. It was Martin Luther who called music the "Mistress of order and good manners," and his household was one of "prayer and music." One of the earliest modern hymns on record as widely used was Luther's *Ein' Feste Burg*. It is still one of the great hymns of the Church and will continue to be so through the years. Who does not love

(Continued on page 27)

MUSIC JOURNAL

4

NOEL NOTES

Ida M. Pardue

OUR Christmas songs began as harvest dances performed for pagan winter solstice celebrations. The word "carol" comes from the French "carole," and means "round dance."

Christmas finally replaced the pagan rites—but the carols, along with the decorated tree and other customs, attached themselves to the Christmas observance. Early church leaders wrote new words for the lute-songs which accompanied the dances—and in time the songs remained.

Did you ever sing *A Child This Day Is Born*? If so—perhaps you've wondered about the curious line in the third stanza, which goes "Be glad, poor silly shepherds—." When this old hymn was written, "silly" had a different meaning than it does now. It meant "blessed."

I Heard the Bells on Christmas Day was not intended as a song. Longfellow wrote it as a poem expressing his grief over the war wounds of his son.

Under a Puritan Parliament, the singing of carols, along with everything pertaining to Christmas, was abolished because of its connection with paganism. The songs were revived after the Restoration.

"It will never do as a sacred tune," said Felix Mendelssohn. He was passing judgment on a song, part of a cantata he had composed to mark the anniversary of the invention of printing. The song? "Hark, the Herald Angels Sing!"

A REGRET

My keyboard practice has its faults
Which make my teacher glower:
I cannot play "The Minute Waltz"
In less than half an hour!

—CHARLES S. ADELMAN
© Chicago Tribune

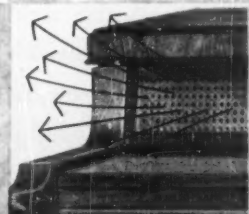
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Handel's Messiah:

Its Trials and Tribulations

AUBREY B. HAINES

SO frequent are performances of Handel's *Messiah* nowadays that we seem to take the work for granted. Even when we stand for the *Hallelujah Chorus*, thrilled though we may be by its spiritual grandeur, we scarcely realize that for seven years the oratorio was ridiculed by the public and labeled as blasphemous.

It is true that for years Handel had gained popularity in London with his Italian operas. Indeed, with King George I as his host and patron, the composer had been made director of the Royal Academy of Music, becoming eventually an English citizen. Nevertheless, somehow he had had the misfortune to make enemies as well as friends in high places. This meant that there were arrayed against him many influential writers and social leaders.

Gradually Handel's income and life savings had declined. This was all the more serious as the public transferred its interests from opera to French farces. To make matters even worse, the composer lost his influence with the king about the same time. To ridicule Handel's music, rival impresarios had staged a satiric burlesque, *The Beggar's Opera*. Since one failure had followed another on the stage, the composer's creditors had threatened him with prison. Then, to top it all, at fifty-two Handel had suffered a paralytic stroke, from which he never completely recovered.

Wandering aimlessly through London streets the night of August 24, 1741, the composer returned to his flat in Hanover Square, feeling in his heart the bitterness of defeat and depression. Nothing mattered any more, he assured himself, for he

had lost faith in his own ability to compose.

He went about his study mechanically lighting the candles, only to observe suddenly a package on his desk. Beside it was an envelope in familiar handwriting. His librettist, Charles Jennens, had sent him a compilation of Scripture texts called *Messiah*. Jennens hoped that perhaps Handel could find in it an inspiration for the new oratorio he had been planning.

Biblical Inspiration

With scarcely any hope, the composer nevertheless opened the manuscript and began to study it. "Comfort ye, comfort ye my people, saith your God. . . . And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it." To be sure, these were not lumbering verses but poetry of fresh beauty and impact. Reading on, he noted: "Hallelujah! for the Lord God Omnipotent reigneth. King of Kings, and Lord of Lords; and He shall reign for ever and ever. . . ."

Then came a miracle of musical history! No longer was Handel depressed, hopeless and uninspired. Suddenly the harmonies of mighty choruses and the music of orchestra and organ overwhelmed what had been the barren soul of the man. Reaching for his pen, he began to stab the notes onto paper.

Night and day the music poured forth from the composer's soul, always much faster than the crippled fingers could capture the melodies and transfer them into notes. For three weeks Handel worked in such



—Sketch by Richard Loederer

feverish excitement that he afterwards admitted, "Whether I was in my body or out of my body as I wrote it, I know not."

Although he slept at intervals, it was never really sound sleep, for there were with him at all times the themes of the graceful arias and the mighty choruses. From time to time his manservant brought him food, but on his return he would find the tray almost always untouched. Peering into the study, he would find the composer sitting motionless, his eyes staring into space while tears streamed down his face. Sometimes he found his master with his head on his arms, his giant frame shaking with uncontrollable sobs.

On September 14 Handel wrote the final note, autographing his work. Though the penned score was a veritable maze of notes, blots and constant erasures which only the man himself could decipher, it was nevertheless the immortal music of the *Messiah*. Physically and mentally worn out, the composer stumbled to his bed and slept for the next seven-

(Continued on page 25)

Visual Aids to the Enjoyment of Great Music

ELIZABETH E. ROGERS

NOW that we are home again, and reeling under the demands of our annual Christmas program, operetta or variety show, now that we have exchanged the broiling Italian sun for a classroom's fluorescent beams, the Concertgebouw Orchestra for our beginners' band, haute cuisine for frozen foods, now that we have consigned to lower drawers our collections of souvenirs and to memory the wonderful reality of Europe, NOW is the time to plan effective use of our kodachrome slides, so precariously snapped from bus windows (in spite of companions' heads), so laboriously checked and catalogued, so unexpectedly professional in appearance. Now is indeed the time!

Of course, there are numerous opportunities for showings, — service groups, eager for an eye-witness report, local professional organizations, curious to learn if Europeans are truly as culture-appreciative as one is led to assume, and our friends, bless them. But—have we thought of using our European slides to vitalize our own work, be it in the elementary classroom, college lecture hall or in extra-curricular activities? Have we considered how best to present these photographic recordings as supplements to the rather feeble supply of visual aids available to the music educator?

There are many facets of exploration open to us—all quite practical and so accessible as to make us wonder why we did not think of them much, much sooner. How can our visual aids stimulate a music

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British Morris Dancers with Unicorn

program, especially in that often-difficult area known, in the schools, as "general music" or "music appreciation"?

Let us examine three situations, each usual enough to suggest the multiplicity of uses available to all of us in our particular specialties: first, the classroom situation; secondly, a recreational-type summer program; thirdly, a college Assembly.

In considering the music classroom, elementary or secondary, we need very little evidence to be convinced that scenes of actual places and things related to the composer or the work being studied can activate enthusiastic responses from most of the occupants of those hard wooden chairs. The student is more nearly drawn into the topic, his interest more nearly captured, by such an introduction.

Music by Grieg, for example, acquires much more meaning for us all, when projected against a background of Norway — the beautiful Ausland fiord, a veritable mirror of the steep mountains and ribbon waterfalls surrounding it, glaciers, such as that at Myrdal, pristine and arctic, even under a summer sun, shaggy mountain goats, clinging precipitously to jagged crags, snow sheds, evoking an advance glimpse of the cold Northern winters. We can imagine a rustic wedding procession wending its way along the narrow lanes; we can feel the chill of Asa's death. Vicariously, we can share the Norwegian folklore, filled as it is with sub-human figures, dwelling within their stone fortresses, performing all sorts of mysterious tasks.

A photographic visit to Trolld-

haugen (the hill of trolls), Grieg's home outside the city of Bergen, brings the viewer closer to the composer as a creative human being. The youngsters are able to feel as we do, "I've been there. It now means something to me. It has come alive." They are filled with the sensation of exciting reality and awareness.

In the same manner, scenes of Salzburg bring the student closer to Mozart and his music; those of Versailles revive the environment of the French clavecinists; pictures of St. Peters in Rome provide a setting for Palestrina; shots of the Eternal City's fountains enhance Respighi's tone poem. The list is as large as our creative teaching capacities.

Recreational Programs

Another situation in which kodachromes can contribute is within a recreational-type series of programs such as those sponsored by the New Jersey State Museum for youngsters (between the ages of seven and twelve) who are interested in attending. The staff is never fully aware of the potential number of the group, nor of their background or frequency of attendance. As it happened this past summer, we hosted audiences of 120-250 children, a few adults and several pets. The twin objectives of the series, those of (1) providing interesting and varied activities, and (2) of furthering the musical growth of the children, were achieved in such programs as that sketched below. It was entitled, "Going Places with Music"; — a globe, flags and abundant travel spirit set up a congenial atmosphere in which many miles and many experiences were crowded into an hour.

Introduction: Scenes of air crossing.

England: *The Muffin Man*, singing game (*Play and Sing*, Hall McCrery).

Scotland: *Coming through the Rye*, Scottish folk song.

Ireland: Jig, performed to *The Irish Washerwoman*, whistled, hummed and clapped by the audience.

Wales: *The Ash Grove*, Welsh folk-song, sung by a twelve-year-old soloist.

Italy: *Santa Lucia*, hummed and rocked by the group.

Switzerland: *From Lucerne to Weggis On*, Swiss folk song, accompanied by a recording.



—Courtesy of S. Orlinick,
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Austria: *Eine Kleine Nachtmusik*, "Romance," Mozart. Quiet listening.

Norway: *In the Hall of the Mountain King*, Grieg. Spontaneous story developed by the group.

America: *Paw Paw Patch*, singing game.

A busy hour, yes, but one which was integrated by intervals of kodachrome slides and ample provision for participation by all members of the group.

A third situation for examination is that of an Assembly, in this case, an Assembly for the entire college membership, totalling over one thousand persons. The program was scheduled for the week previous to Easter holiday, and it was decided that a program of recorded music inspired by the solemnity of the season might be quite appropriate. For this Assembly, kodachrome slides were used to heighten the emotional effect of the music, to contribute visual stimuli to the aural ones, and, finally, to make the program more meaningful to each and every member of the audience. An effort was also made to correlate the spiritual power of the great European religious structures with the spiritual essence of the music. Heard during the Assembly were the following selections:

Gabrieli: *Canzon Septimi Toni* (scenes of St. Mark's, Venice) Recording: N. Y. Brass Ensemble.

Palestrina: *Assumpta Est* (scenes of St. Peter's, Rome) Recording: Pro Musica Antiqua.

Bach: *All is Fulfilled*, *St. John Passion*. (Scenes of Renaissance art masterpieces showing the Passion) Recording: Marian Anderson.

Mozart: *Dies Irae*, *Requiem*. (Scenes from the facades of Notre Dame, Paris, and Chartres) Recording: Robert Shaw Chorale.

Wagner: *Good Friday Spell*, *Parsifal*. (Scenes of the Siena cathedral in which Wagner was inspired to write the opera). Recording: Sir Thomas Beecham and the London Philharmonic.

Each of these were preluded by narration and selected slides projected on a central screen. Portions of the *Passion according to St. Luke* were read. Open to some possible question was our procedure of continuing projection (without comment) during the music—scenes of stained glass windows, appropriate statuary and paintings suitable to the mood and purpose of the music. The effect upon the audience, however, substantially affirmed our employment of this device.

Musical Growth

These three situations illustrate some varied uses to which our European kodachromes can be put in enhancing our work, which, after all, is the furtherance of musical growth and enjoyment on whatever level of instruction we happen to be. Most noteworthy is the observation that the slides, in all cases cited, were utilized in a position subordinate to the music. Our objectives did not include presenting travelogues; rather, they sought the enrichment of the emotional values inherent in the music. In these three instances, we have reason to feel that our aims were at least partially attained, and such shortcomings as we discovered served only to kindle our enthusiasm for more and better means of employing these visual aids.

Returning to the initial question—how can our visual aids stimulate a music program?

(1) They can assist in establishing *Mood*—feeling for historical place, the tone of a particular musical selection, rapport between an art which expresses the gamut of human

(Continued on page 24)

Bassoons and Oboes

SARAH LOCKERBIE

AFTER some three centuries of quiet survival, the bassoon seems to be entering a boom era. Its origin goes back to a horn with two keys variously called the Bombards, Pommers or Brummers. The form with which we are currently familiar appeared in 1671 at the Paris Opera House in Cambert's *Pomone*. Haydn used it in his *Military Symphony*, Handel in his oratorio, *Saul*, and Bach in his *B Minor Mass*, after which it was firmly established in symphonic scores, with over thirty concertos and even more lighter pieces in its repertoire. The appearance of the bassoon as a comedian in Wagner's *Meistersinger Prelude* and the Brahms *Academic Festival Overture* is familiar to music-lovers. It was invaluable to Romanticist and Impressionist composers, and as dance bands borrow increasingly from the classics, it now has wide use in "pop" arrangements.

The orchestras of Lawrence Welk and Les Brown are among those having featured players of the bassoon. Walt Disney employs it repeatedly in background music because of its infinite suggestibility. The croaking of bullfrogs, the bray of a donkey or the squawk of a parrot all may stem from its versatile bell. It can be plaintive, soothing, seductive or downright comic.

A bassoon is an impressive sight. Laid end to end, its component parts measure 100 inches. Even when doubled upon itself in playing form, it is an eye-filling companion to such spectacular symphony fixtures as bass



Music by the Leshner Family

viols and kettle drums, which, however, rest on the floor instead of being hung on the player, as is this eight-pound item. Its 26 keys are arranged for all possible convenience to the performer, but still they call for a finger spread and dexterity likely to separate the men from the boys.

The bassoon has six main divisions. First comes the reed—a double one shaped like a flat tube—which the breath vibrates to make the distinctive reed tone. Next comes the bocal, or curved mouth tube. This must be drawn out to precision measurements from a straight metal cylinder, and an error a thousandth of an inch either way will make the instrument sharp or flat. The next four sections are wood, the tenor, boot, bass and bell joints. Sound,

traveling their full length, emerges with depth and color comparable to the human voice or the vox humana stop on an organ.

Oboes are made from grenadilla, a hardwood originating in Africa. It is fine-grained and so heavy it will sink in water. When rubbed with oil, it becomes jet black and has a satin-smooth texture comparable to ebony. Everett E. Leshner, of Elkhart, Indiana, has discovered that the hard, curly maple growing in that State makes an ideal wood for the tubes of bassoons. He is now using the same wood for oboes, experimenting with a natural blond color in place of the traditional ebony, or mahogany shade. The entire Leshner family is musical, with two grandchildren playing in their school bands. ►►►

The material above is reprinted by permission from the Sunday magazine section of the SOUTH BEND TRIBUNE, consisting of excerpts from an article describing the interesting work of the Leshner family in the development of wood-winds. One of the Leshner staff, Cecil Markel, plays bassoon in the South Bend Symphony Orchestra.

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Find Your Song!

MOLLY C. RODMAN



THE two line men climbing up the telephone pole outside my open window were listening—to me! But I had no idea what their thoughts were until one of them paused in the middle of his work and gasped.

"Gosh, Boss! What do you suppose *that* was?"

"I wouldn't know," Boss replied, and then they both laughed and I knew my singing was the joke!

I had nearly brought down two men with just one of my high notes. But it didn't occur to me that I might have been singing the wrong song for either my voice or my audience. I was too miserably certain that I had the wrong kind of a voice for *any* song!

Perhaps you have felt the desire to sing, but feel that either you are too old to learn (an excuse often given by people who have just graduated from adolescence) or that you are "too dumb" and that maybe you just haven't got "what it takes"—the divine talent which you imagine everyone needs in order to distinguish the black notes from the white ones!

Well, if you really *want* to learn how to sing so that other people will enjoy listening to you, it isn't necessary to apologize for not having any talent. In the first place, what makes you think that you haven't? People don't suffer as often from a lack of talent as from their own belief that they have none.

Someone in your own family, un-

fortunately, or perhaps a friend or even a stranger may assure you that you cannot carry a tune in a bucket, and so you take it for granted that, in your case, silence is really golden. But still while you are listening to others sing on TV, in the concert hall or elsewhere, you keep on wishing you had the talent to sing even half as well. If anyone assures you that you cannot learn how to sing, don't just meekly agree with him before you find out!

Afraid to Sing?

I never thought I could sing. I was so afraid of the sound of my own voice that I never opened my mouth in group singing of any kind. Even in church I kept my mouth closed during the congregational hymns for fear that someone might hear me and suffer more in this world than was necessary. I was so careful about not using my voice that I almost lost it! Whenever I tried to sing, it was at the moment I was certain no one else was listening. And yet, my two

listeners on the telephone pole, regardless of how I had sounded at the time, had at least been able to hear me without any difficulty! That was my first achievement after studying Voice.

Several years before, even my speaking voice was first cousin to a radio with all the stations gone "dead." Both friends and strangers whose hearing was perfectly normal had to ask me repeatedly, "I beg your pardon, but *what* did you say?"

I decided that if I didn't want to lose my job, which wasn't a silent one, I had better learn how to talk so other people would suffer less in listening to me. No one had ever told me that I could learn how to sing too, and when I registered for a Voice class in an adult evening school I was afraid that anyone who took Singing lessons even for the most reasonable fee, might be wasting his money unless his horoscope had "Musical Genius" written across it.

However, I hadn't really signed up for this class with any idea of "singing for my supper," but merely to improve my deplorable diction. I had no intention of ever trying any song before the public—except in class, from which I expected to be expelled after my first attempt. No one would ever want to listen to *me*!

When I sang my first song in class, the only person who could figure out what I was trying to do was the teacher. Like most people, I was able to carry a tune in a bucket, but how the bucket leaked! However, instead of advising me to take a nice quiet course in Dressmaking instead of returning to this one, the teacher remarked kindly, "Your voice has a

(Continued on page 30)



—Photo by Helen M. Wells

The author of this frank bit of autobiography is professionally a piano teacher and writer, with some practical choir experience as well. Her vocal teacher was Ethel Lytle Boothe of Van Nuys, California.

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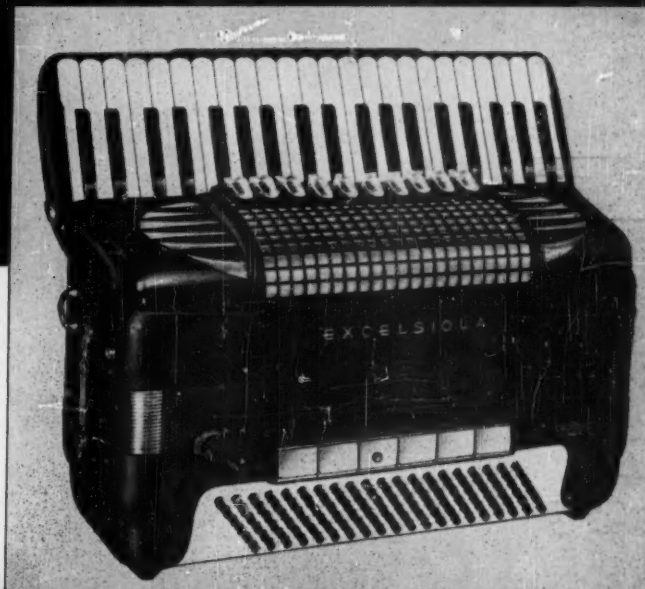
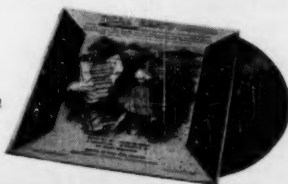
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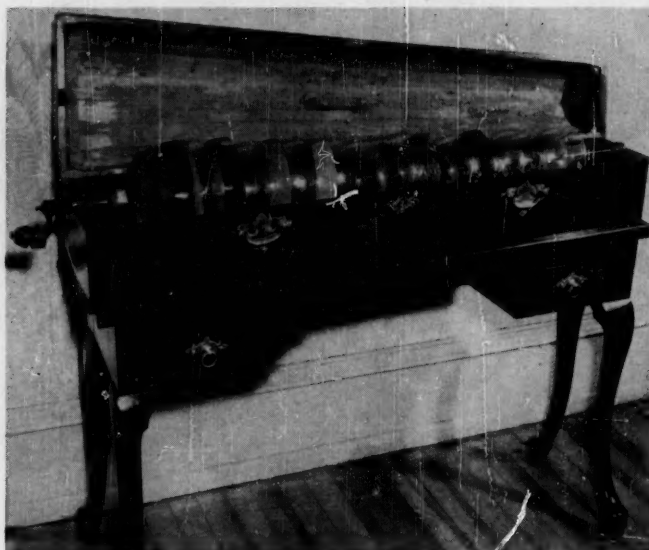
Benjamin Franklin's "Armonica"

FRANKLIN records in his Autobiography that his father "was skilled a little in music and had a clear pleasing voice, so that when he played psalm tunes on his violin and sung withal, as he sometimes did in an evening after the business of the day was over, it was extremely agreeable to hear." So Franklin as a child in his home was exposed to simple, relaxing music.

Throughout his life music was a favorite interest of Benjamin Franklin's and he was as well known among German musicians for his invention of the armonica as among German electricians for his lightning-rod. The inventor described the instrument as peculiarly adapted to Italian music, especially that of soft plaintive mood. Thirty-seven glasses, mounted on an iron spindle which ran through the holes in their centres, served as the main mechanism of the armonica. The spindle was laid horizontally in a long case on four legs, something like a harpsichord, and the player seated himself before the instrument, revolved the spindle with a treadle like that on a spinning-wheel, and touched the edges of the moving glasses with his fingers. The glasses were blown in the form of hemispheres, each having an open neck or socket in the middle, the largest being nine inches in diameter and the smallest three.

For years the armonica (sometimes known as the harmonica) enjoyed great popularity, and music was composed for it by both Mozart and Beethoven. Copies of the instrument

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—Photo by J. J. Sarton, Franklin Institute

were made in London and sold for forty guineas, while early in 1762 Marianne Davies gave public performances on the armonica in England and introduced it to the imperial court at Vienna, where Marie Antoinette became one of her pupils.

Armonica's Merits

Franklin felt that his invention provided sweeter tones than any other instrument and had a marked advantage in that the sound could be swelled or softened at pleasure by a stronger or weaker pressure of the finger. Also, he contended, once the armonica was well-tuned, it would never again need tuning. By 1764 the instrument had made its appearance in England, Italy, Vienna and in Philadelphia at the Assembly Room in Lodge Alley. When the vogue of the music suddenly ceased around 1800 there was no particular reason except that the vibration of the glasses tormented the nerves of the performers.

Franklin had definite tastes in music. "Perhaps some connoisseurs in the modern music world will say I have no taste," Franklin once said in explaining his views, "but more real pleasure is brought by a good

song, accompanied by the harp, than by the modern opera." He commented that the reason Scotch tunes had lived so long was because they were really compositions of melody and harmony united. He theorized that, since memory was capable of retaining for some time a perfect idea of the pitch of a past sound, there arose a sense of harmony between the present and the past sounds, just as pleasing as with that between two present sounds. When one considered, he declared, how the ancient tunes were composed by minstrels for the purpose of being played on the harp and accompanied by the voice, it was easy to comprehend that each harmonical succession of sounds was natural and even necessary to their construction.

Franklin described "modern" music interpretation as "affected ornament." In a letter to Peter Franklin, he expressed his criticism: "The fine singer in the present mode stifles all the hard consonants and polishes away all rougher parts of words that serve to distinguish them one from another; so that you hear nothing but an admirable pipe, and understand no more of the song than you would from its tune played on any other instrument. If ever it was the
(Continued on page 29)



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Education or Entertainment?

EVELYN BROCK WALDROP

THE time has come for music personnel in the public schools to become alarmed at the trend away from music education and toward entertainment. Part of this is clearly our own fault. The professional leaders of fifty years ago began a crusade to install music-teaching in the American public schools as an essential part of the curriculum, rather than as a "frill." The battle has been won in many parts of the country, as a look at statistics will indicate. We have an overwhelming number of children being given regular class periods in music, and the high schools have more students in glee clubs, bands, and orchestras than even the pioneers dreamed would be possible in 1956.

All these statistics are wonderful, and we are quite gratified that administrators and school boards have recognized music's place in every child's education. But a realistic look and listen at the situation is alarming to many in the profession. The quality of our music has slipped badly. Let me illustrate with a few of my own observations:

Recently I witnessed a county-wide "music" festival consisting of some 2500 sixth graders, under the direction of more than twenty full-time music teachers. The program included these numbers: jitter-bug-ging to a Pat Boone recording blaring from a loudspeaker, numerous country and square dances, a revival of the "Charleston," a stylized flag drill, the formation of the outline of the state on the field, and an Indian dance, all to records. There were various other "cute" formations, dances, and pantomimes. There was costuming that would dazzle any Broadway audience; there was split-second timing, with dramatic lighting effects. Strangely enough, this

particular county's elementary school music program seems to be the envy of the other counties of the area, because such lavish productions are showy and attractive. The motto of the county supervisor is "participation, not perfection," as though aiming at perfection were some sort of a disgrace. It sounds more like an apology.

Musical Results

So, I concluded, when I had seen, there was a lot of participation. So what? I heard not one phrase of on-pitch singing, except for one small chorus which was allotted perhaps four minutes of the program. I heard one short portion of Schubert's *Sanctus*, poorly sung, and not another note of first-rate music by the children. This particular program had consumed countless hours of rehearsing and preparation. It had cost a great deal of the parents' and teachers' time in costume-making. Sixth grade teachers virtually suspended all other work in many of the schools

for several weeks to drill sixth graders for their two or three-minute spot on the program. Many of the music teachers had to forego programs of music in their own communities in order that the children could participate in the festival. What real contribution to the children's music education was accomplished? Such massive entertainments are fun to watch,¹ but let's leave them to the recreation directors and the physical education teachers, and, above all, let's not call them "music festivals."

If this preoccupation with mediocre music were confined merely to elementary schools, we might have reason to hope. But it is compounded in the high schools. I observed closely the choral program in a large urban high school last year, and in the entire year's work not more than four or five standard choral works were attempted. The public performances of the groups included a review of Gay Nineties tunes, a blackface Minstrel, and a Christmas pantomime. All these were beautifully staged and costumed, the com-



—Photo by Courtesy of National Symphony Orchestra

edy was clever, and there were some breath-taking lighting effects and scenery. In fact, the programs had *everything* except good music. The less trashy of the songs were sung poorly, often off-key, and with little semblance of pleasing tone and artistic phrasing. The audiences of parents seemed to enjoy it, because few of them had ever heard the really beautiful singing that can come from teen-age throats.

The instrumental programs in many parts of the country are in an even sadder state. We do have large marching bands, colorful uniforms and expensive collections of instruments. The bands can glamorize a football field and put a lump in your throat at parades. But far too few of these bands can take a score of fine music and reproduce it with real artistry.

Band teachers are only partly to blame for this de-emphasis. Considerable pressure is often put upon them by the administrators and by the community, making it necessary to concentrate too much time on the showmanship side of their work. The success, and even the continuing contract, of many a band teacher may be dependent upon how many students can march in step at a parade, and how intricate and clever the formations he can produce for the football fans at half-time. And I suspect that many a competition has been won, not for the excellence of the music, but for the gyrations of a shapely majorette.

Is this lowering of musical standards causing us to neglect the important fundamentals of music-teaching? Or is the emphasis on "show" a result of our neglect? The area of music-teaching in schools has suffered sadly, and until it is corrected, this vicious cycle will continue. No grammar school having regular classes in music should send students on to high school as music illiterates. The teaching of symbols can be started successfully in the first grades. The "grammar" and "spelling" of music must be drilled, as in any other language. And rhythm must be counted out with mathematical precision. It is folly to assume, as I have heard claimed, that these essentials will somehow be "picked up" by children, as though by alchemy. If this were the case, we would have no problem, for the children hear mu-



—Courtesy of The Reporter

sic constantly. Alas, there is no way of short-circuiting around the regular drilling of fundamentals.

The teaching of "music appreciation" seems to have fallen into disrepute too, in our determination to make music classes nothing but hilarious fun. This is directly the fault of the teacher. Most communities can provide a record player and a collection of standard classical records for use in the school. All children should have a chance to enrich their lives with the great works of the masters, and there is precious little of them to be found in the popular entertainment media. With some, this listening won't "take" visibly, but the children will have heard what great music sounds like, and the "appreciation" will often come only with maturity. Meanwhile, it is our duty to sow the seeds.

Up to Music Teacher

While it is not altogether the fault of the music teachers that the hearing and performing of beautiful music has declined in many schools, it is up to us to see that it is restored. It is extremely unlikely that anyone else will take the initiative. The professional music teacher in any community is looked upon as the arbiter of musical taste and standards. If he or she does not point the way, youngsters will grow up without a valuable birthright.

The argument that cheap music is what the children want, even if it were true, is not an argument for that sort of music at all. It is an admission that their taste is undeveloped, and shows that worthwhile music has never been taught them intelligently. We would not condone an English teacher who

substituted comic books for great literature in her curriculum, simply because the students like comic books and find them easy. Students will grow into adulthood preferring the comic book and the cheap jingles unless they are guided to something better.

Just as unrealistic is the argument that audiences at school programs prefer light and popular music. There will always be fans for this type of music, and indeed it has its place, but that place is not in a program designed to show the results of *EDUCATIONAL* pursuit. My experience has shown that parents take an enormous pride in hearing their children play and sing good music. Even those of a lower cultural level recognize the value of having their children's education touch upon the treasures of our great heritage, whether it be in music, literature, art, or anything else. We are selling the children and their parents short when we compromise on quality.

Children love great music, and they feel a great pride in performing the music of the masters. The most popular song I ever taught to second graders is *My Chickabiddy*, based on a theme from a Brahms string quintet. And my sixth grade chorus enjoyed singing *Lift Thine Eyes* by Mendelssohn, even though they never quite got it up to performance quality. The spiritual lift they got from singing it was enough, and one day they will sing it well.

Last Spring I had each class in my elementary school vote on a song to tape-record for the files. They chose exactly what I would have chosen; several songs by Schubert, Brahms, Beethoven and Mozart, and many of our lovely folk songs. *NOT ONE GROUP* chose anything tawdry or worthless.

The same principle applies even to the jive-conscious teen-agers. One of the most gratifying experiences of my career was in a small rural high school in the heart of the cotton belt. I had been warned that they knew only hillbilly music, and that I would be wise not to attempt anything "longhair." At the first glee club meeting of the year, to get acquainted, I asked them to sing something for me. What came out was a cross between Grand Ole Opry and gospel jazz. I congratulated them on

(Continued on page 32)

They All Get Fun Out of Music



Motion picture star, Pier Angeli, starts her son (and Vic Damone's) early at the piano.



CSB-TV's Sam Levenson, violinist, with Mrs. Levenson at the piano and their son, Conrad, at the drums.



Dorothy Collins, of NBC-TV's "Your Hit Parade," teaches her daughter, Deborah, a song for Daddy Raymond Scott.



Machiko Kyo plays the Koto (for Marlon Brando and Eddie Albert) in the film version of "Teahouse of the August Moon."

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Clarinet

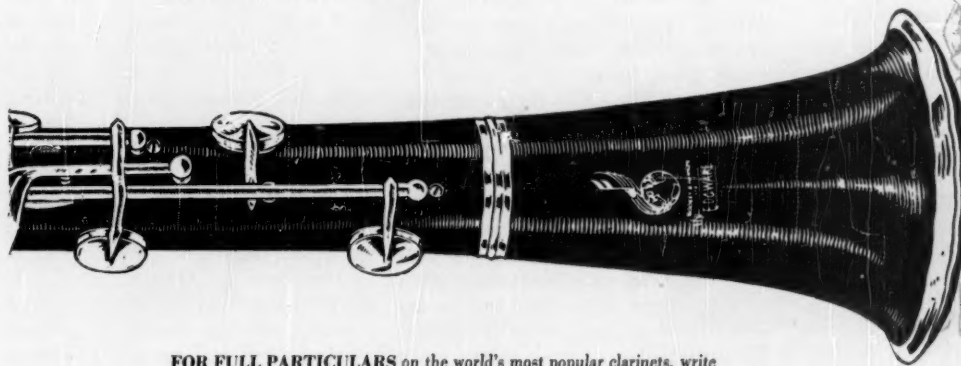
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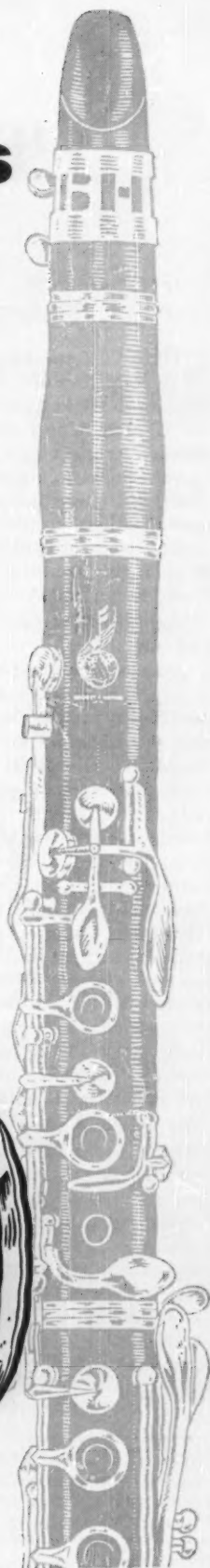
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Music in Early California

JULIETTE LAINE

STRICTLY speaking, California's musical culture began as did that of the Old World, by way of the Church. The early Spanish settlers had brought with them a wealth of traditional folk-music and dance tunes; but it was not until the Franciscan fathers discovered that the Indians who attended the Missions were highly musical that serious music began to take root.

Upon learning that the Indians had no difficulty in learning the Gregorian chants and the choral music of the Mass the padres gave them careful instruction, with the result that every Mission soon had its own excellent, well-trained choir. Robert Louis Stevenson wrote enthusiastically of the Indian singers he had heard at the Mission of Carmelo, praising their beautifully enunciated Latin, their fine ear, their fervor, and their ability to read music readily. The latter seems particularly remarkable because in those days music was not as simply and clearly written as it is today. At that time notes were written in square or lozenge shape, on a staff of four, five or six lines, and in colors of red and yellow, as well as black and white.

Some of these ancient music manuscripts are still extant. One, an especially fine example, is at the Mission of San Luis Rey, and is a huge hide-bound volume two feet square, known as 'Father Peyer's *Music Book*'; and a few years ago two complete scores of the music of a Mass,—*La Missa Catalana*—were found, in excellent condition, at San Juan Capistrano.

Delighted with their charges' re-

Juliette Laine is a well known writer on music for various magazines and also an assistant music critic for the Los Angeles "Examiner." She has been doing special research in connection with a projected musical biography.



Elisa Biscaccianti

—Courtesy of the Huntington Library

sponse to instruction, they now taught them instrumental music as well, and as musical instruments were scarce and almost impossible to obtain, many of the students made their own. Soon these early choirs were mixed not only vocally but in their accompaniments as well, some singing to a single violin while others had flutes, cellos, guitars and drums. The Mission at San Jose had cymbals, while that at San Gabriel claimed the distinction of being the first to use brasses in their accompaniments. (The very thought of using brasses in sacred music may seem lacking in solemnity, yet at the Requiem Mass sung for Rossini, in Paris in 1868, the Beethoven *Funeral March* was played by saxophones!)

The Spanish rancheros who wanted to make their own music had to depend upon guitars or an occasional violin, until some time in the early 1800's, when an enterprising merchant brought three fine pianos from Baltimore. These were bought, one each, by General Vallejo, Eulogio Celis and Don Jose Obrego.

Apparently teachers of music were

just as scarce as were musical instruments, for when Andrew Hoeppner, an itinerant German musician, arrived in 1848, he was prevailed upon to abandon his journey and remain as house-guest music-teacher in the home of a wealthy ranchero. In exchange for a large sum of money and a grant of land he gave music lessons to the Don, his wife and their sixteen children for the next five years.

But in 1849 the discovery of gold interrupted the placid routine of California's social life and put everything, overnight, on a hectic boom-town basis. There was not only a deluge of adventurers but,—far more welcome to the resident Spanish families,—a great number of musicians of every type and degree of talent: Melodeon players, Tyrolean bell-ringers, honky-tonk entertainers and, very shortly, high-priced stars of the concert and operatic stage. All were anxious to brave the long ordeal of a voyage via clipper ship around the Horn, or the even more terrifying trek of thousands of miles across prairies and mountains filled with wild beasts and wilder Indians. But one needs to be more than a trifle mad in order to become a musician at all, and presumably the prospect of huge fees, paid in gold, coupled with the pleasure of entertaining grateful, musically-starved audiences, was sufficient incentive. So, they came.

In thinking of those days most persons visualize a San Francisco composed largely of gambling-places and waterfront saloons. Certainly these were the town's entertainment centers, and they furnished the only musical entertainment anywhere available. They offered the best they could but this best was pretty poor, for it was usually a wheezy melodeon,—a small reed organ worked by a treadle acting on a suction bellows,—or perhaps there was someone who



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could play the accordion or the guitar. However, just as soon as they were able to get them, the honky-tonks employed the best players available. These played the waltzes and polkas of the day, and also the lovely, romantic airs of old Spain.

Among early singers to arrive from the East was one Stephen C. Massett, who gave San Francisco its very first concert. This occurred on June 22, 1849, according to an old diary in the Sutro Library, and was highly successful, netting the singer over six hundred dollars. The piano, — the only one in the city, — was loaned for the occasion by the Collector of the Port.

Later Massett settled in San Francisco and became an active part of its musical life. His ballad, *You're All the World to Me*, was the first to be composed in that city and soon attained national popularity. Unfortunately there was no review of his first concert, there being no attempt at music criticism via the press until the following year.

Choral Programs

Some time after Massett's concert, the "Aguila de Oro," a gambling establishment, presented a beautifully trained Negro chorus in a program of spirituals. So successful was this experiment that rival establishments followed suit, with programs of increasingly better music. Then on December 22, 1850, there occurred the first "Grand Concert" at the notorious "California Exchange" in Portsmouth Square, — the city's gambling center.

This was greeted with utmost enthusiasm, the program and players apparently living up to its title. A forty piece orchestra played operatic and symphonic excerpts, and for solos there was a florid aria from Bellini's *La Sonnambula* sung by Senora Abalos, and an aria from Handel's *Attila*, "executed on the trombone by Signor Lobero." A gushing review appeared the next day in the *Alta California*, the city's leading newspaper.

Evidently the Barbary Coast could take a hint, for other gambling houses now followed suit and soon a series of promenade concerts were announced at "The Elegant Arcade Saloon" on Commercial and Clay Streets. Here, three times weekly,



Anna Bishop

—Courtesy of the Huntington Library

programs of good music were given to capacity audiences at two and three dollars per seat. This elegant establishment wished its patrons to respect its title, and to that end notified them via the local newspapers as follows: "*We respectfully advise gentlemen if they must expectorate tobacco juice that they be a little particular to eject it upon their own boots and pantaloons, instead of on the boots and pantaloons of others.*" The "New World Saloon" spoke more sternly, advertising that "an efficient police will be in attendance to preserve order."

Ladies did not attend these musical evenings, but as ladies were very few at best during these early gold rush days, their absence made no noticeable difference at the box-office. But by 1850 several theatres had been built, — the "National," the "Jenny Lind" and the "Adelphi," — and these it was quite proper for a lady to attend.

Of the many touring opera companies which were to delight San Francisco, — and the majority of which came up from Mexico, — the first was the "Pellegrini Italian Opera" troupe. They arrived in January, 1851, and presented *Norma*, *Ernani* and *La Sonnambula*. The company included several excellent singers and was highly successful. But the following season brought two prima donnas of world renown, — Elisa Biscaccianti and Catherine Hayes. Both were

artists of superlative talent and the "glamour girls" of their day.

Madame Biscaccianti, — affectionately nicknamed "the Biskit" — was not merely the first of the top rank stars who came to scoop up their share of California's gold, but she was also the first who worked arduously for the cause of music in this part of our country. With her titled husband, who was also an excellent musician, and her accompanist, George T. Evans, she gave innumerable concerts in San Francisco and nearby mining centers, with sensational success.

Equally colorful was lovely Catherine Hayes, a protegee of Franz Liszt and a P. T. Barnum importation who was poetically called "the Swan of Erin." Because of Barnum's clever showmanship so much fanfare had preceded Miss Hayes' arrival that bids for tickets to her first concert, sold at auction, reached \$650 and up! The first ticket for this gala event was sold to the "Empire Fire Engine Company" for the staggering sum of \$1,150. Granted that such goings-on do not prove a genuine appreciation of good music, they certainly indicate a lively interest in the subject! It is gratifying, therefore, to report that the lady lived up to this extravagant ballyhoo of Mr. Barnum's and that she remained in high favor with the San Franciscans throughout her career.

Bianchis and Bishop

Two exceptionally fine singers of that day, — but of less spectacular approach, — were Eugenio and Giovanna Bianchi, whose opera company not only gave brilliant performances of the standard repertoire, but who remained in the city permanently and helped greatly to foster its culture.

Anna Bishop was another European prima donna who showed California how grand opera should be sung. Her scandalous affair with the harpist, Charles Bochs, — for whom she had deserted her husband, Sir Henry Bishop, composer of *Home, Sweet Home*, — is said to have given Du Maurier his idea for *Trilby*. Her success with the broadminded Westerners was immediate; they adored her.

Anna Bishop was followed by Anna Thillon, the famed soprano

for whom Donizetti wrote his *Daughter of the Regiment* and Auber *The Crown Diamonds*. Following her came Carlotta Patti, Zelia Trebelli and innumerable others. Ole Bull and Mischa Hauser, two celebrated violinists of the day, led the list of instrumentalists,—tickets at \$5.00—while a list of the touring companies that visited the city is a veritable "Who's Who" of the music world.

But while grand opera has always been the most spectacular and colorful branch of music, it is not always the highest or best, from a strictly

musical standpoint. Therefore it speaks well for San Francisco's culture that her citizens evinced an equally keen interest in the actually finer but less glamorous kinds of music. Many groups of gifted amateur musicians were soon formed, who met regularly for the study and performance of chamber music; and as early as 1853 the "San Francisco Philharmonic Society," of highly professional calibre, was well established. Henry Meiggs was President and George Loder was Musical Director. The latter was a musician of such

remarkable versatility that he gave private lessons in piano, organ, flute, voice and composition.

The city's foreign population seems to have been largely Italian and German, the latter's "Turner Gesang Verein" boasting a 6,000 membership in 1854. There were also the "Maennerchor," the "Caecilian Verein," the "Pacific Saengerbund" and various others.

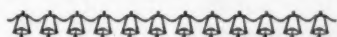
Before the end of the 1850's churches of every denomination employed good choirs and excellent soloists, making a feature of their music. Rossini's *Stabat Mater* was the first oratorio heard in San Francisco, its soprano part sung by the popular Elisa Biscaccianti. All soloists, organists and choir-directors were well paid,—which fact is more remarkable than the layman may imagine,—and Calvary Presbyterian Church stole a march on all the other churches by installing the finest organ on the entire Pacific Coast. It was built by Henry Erben of New York; it had 46 stops, more than 2,000 pipes, and its cost was \$8,000. Pretty fine for a community whose music, less than ten years before, had been limited to a few melodeons and two or three guitars!

It is somewhat puzzling to find that, despite this genuine interest in serious music, no important music was written by any San Franciscan during this period. A few banal ballads were turned out, but nothing of lasting merit. In 1877 Gustave Hinrichs wrote an opera entitled *The Forgotten Outpost* but nothing came of it and it was soon forgotten. Of music journals there were none until the *Sherman and Hyde Review* made its debut in 1874. However, the manufacturers of musical instruments, particularly guitars and accordions, did a flourishing business, and music teachers enjoyed a degree of prosperity not ever attained before,—or since!

The adolescent community quickly outgrew its tents and shacks and its boomtown atmosphere, developed taste, acumen and character of a high order, and in brief time assumed its rightful place culturally as well as commercially among the important cities of the Western hemisphere.

In the years that followed there was no lessening of San Francisco's support of good music. The music

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world's finest artists came, young Paderewski, Busoni, the juvenile Josef Hofmann, the Mapleson Opera Company with its illustrious roster of great names. Many who later scored great success at New York's Metropolitan Opera made their American debuts in San Francisco. Outstanding among these were Louise Homer, Fritz Scheff, Charles Glibert, Marcel Journet, in the early 1900's. Soon thereafter came the Tetrassini furor, when in 1904 that diva made operatic history at the Tivoli Opera House.

Compared with the centuries-old music centers of Europe, this city, born of man's love of gold, when reckoned in years may be classed as a child. Granted, but surely we may call it in all truth a wonder-child! ▶▶▶

VISUAL AIDS TO THE ENJOYMENT OF MUSIC

(Continued from page 9)

emotions and the source of that emotional energy, the human being, through

(2) facilitating learning and enjoyment by means of *Association* of various historical, geographical and cultural elements, thus

(3) contributing to our efforts toward *Integration* of experiences, which

(4) lead to increasing *Understanding* of our Western musical heritage, almost solely European in origin.

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(6) result in *Increased Attention* to the situation at hand and additional mental effort expanded in analyzing and ingesting the musical experience.

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HANDEL'S MESSIAH

(Continued from page 7)

teen hours!

That autumn he received from the Lord Lieutenant of Ireland an invitation to come to Dublin and present some of his music for that country. Handel at once accepted, going to Dublin early in the winter and taking with him the *Messiah* and his own soloists. The oratorio was saved until the close of the season.

Hoping that the profits might be large, the composer announced that every cent would go to the relief of men who had been imprisoned for debt. Nor was he disappointed in his expectations, for the profits actually totaled more than \$2,000. Thus Handel, whose own financial problems had placed him within the shadow of a debtor's prison, rejoiced that his music had been the means of freeing other men less fortunate than he.

London Premiere

Back in England, he allowed a year to elapse before he found the courage to offer *Messiah* to the London public. Finally he advertised a series of performances to be given in March, 1743, at Covent Garden. Scarcely did he realize what he was in for, however, for this appeared to be all his enemies needed. At once they set out on a campaign to vilify him that has seen no equal in musical history since that time. As fast as the composer could have posters put up, his enemies hired street urchins to tear them down. To deprive Handel of his audiences, society women organized dances and private concerts at the same hour the oratorio was to be given and deliberately sent out invitations to his faithful patrons.

Consequently theatergoers who had no compunction about giggling at the lewd farces then current on the English stage raised hypocritical protests against the composer for profaning the Bible by setting parts of it to dramatic music. Taking up the cry, bigots branded the *Messiah* as sacrilegious and endeavored to obtain an injunction against its performance on the ground that Covent Garden was a rendezvous of worldly entertainment! Even ministers denounced the blasphemy of printing

the name *Messiah* on a playbill. As a result the work was advertised only as "A Sacred Oratorio" until 1749. Of course Handel was upset, but the inspiration and courage he had found in composing the *Messiah* were not to desert him now. Refusing to digress from his plans, he continued to offer the work in public performance. The three concerts in 1743 were a failure; hence twice more in 1745 and again in 1749 he presented the work, but with little more success.

If the gruff and sometimes ill-tempered composer had been a less charitable man at heart, he might have given up long before this. But the bachelor Handel loved children. For some years he had served as one of the governors of London's Foundling Hospital—an institution devoted to the "reception, maintenance, and education of exposed and deserted young children." When wealthy sponsors of the hospital donated money for a chapel, the composer promptly contributed a fine organ and offered to dedicate it in the spring of 1750 with a special performance of his "Sacred Oratorio." The Foundling Hospital was a fashionable charity, and on the day of the concert the chapel was crowded

to its capacity of 1,000 persons. Many people had to be turned away. Here in the solemnity of the chapel the music made so great an impression that Handel was begged to repeat its performance.

Though scorned for seven years, the *Messiah* suddenly became London's best-loved religious oratorio and the composer's most profitable work. With the endorsement of the church it was finally presented in Westminster Abbey with full orchestra and a choir of 500 voices. For Georg Friedrich Handel it seemed especially fitting that the music he had written to glorify the birth of Christ should be dedicated to the welfare of unwanted and homeless infants. As long as he lived, he thereafter conducted the *Messiah* at least once annually for the Foundling Hospital.

In 1759 the composer died, but his *Messiah* continued to be the favorite composition for charities of all kinds. As a contemporary of that day put it, "It fostered the orphan, fed the hungry, clothed the naked, and relieved suffering more than any single musical production in any country in the world." Who could have foretold such a victory over bitterness and ridicule? ▶▶▶



—Ben Roth Agency

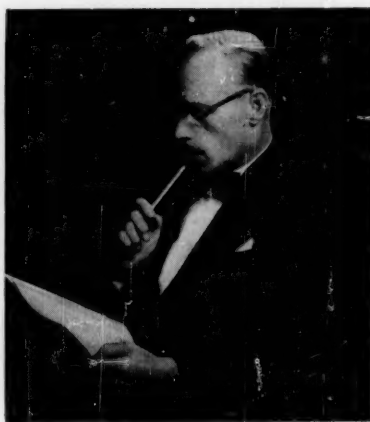
Do Instrumentalists Read Better Than Vocalists?

ARTHUR JEFFRIES

REMOVING the sugar-coated chivalry which instrumentalists frequently show toward vocalists, let's face a situation and perhaps indicate a misunderstanding and a possible solution. Having been a vocal soloist, choir-choral conductor, and orchestral conductor for twenty-five years, I have spent much time in both camps, and only recently have discovered one cause for the undeserved condescension of some instrumentalists toward some vocalists.

Recently I had occasion to hand out a choral selection to a group of instrumentalists, who, under the circumstances, were asked to read and sing it at sight, just as they would do with orchestral scores. To my astonishment these excellent players, capable of reading instrumental music without any difficulty, were extremely inept and almost helpless! The music was simple, there was ample piano accompaniment, yet most of the instrumentalists simply could not sing the correct intervals!

First out of curiosity over their inability, then utter surprise, and finally with impatience, the friendly discussion led to vigorous assertions and counter-statements. The same instrumentalists had frequently sympathized with or jeered at vocalists who had been unable to match their own reading-playing ability. They had accepted the notion that singers in general are mighty poor music-readers. Then we learned something which should have been obvious



from the beginning.

Speaking to the first violinist, thinking that because of its less mechanical method of intonation he would not rely entirely upon a mechanical means of playing a given pitch, I asked if he could not "place" a pitch mentally before playing it. He admitted that he could not, in most cases! His fingers were so well trained that they would automatically select exactly the right spot on the string; there was little if any mental conception of how the next measure would sound until he played it. The same dependence upon mechanics, automatic response and trained reflexes was found to dominate the playing of practically every one of the instrumental performers. Whatever they may have learned about Harmony or true Sight-Reading apparently had been forgotten—had withered and died from misuse!

Their interest and even their respect for singers was aroused when I explained that singers have no mechanical means whatever of locating

a given pitch! It must necessarily be planted in the mind first. They have to "hear" the pitch mentally before they can sing it. That requisite is not necessitated in the instrumentalist. He plays upon an instrument which has been made to respond to a mechanical connection or adjustment. The singer must create and re-create his pitch-mechanism (mental conception) each individual time he sings a tone!

No longer do we encounter any patronizing of a vocalist! Anyone may criticize the voice, style, quality or numerous other attributes or deficiencies, but instrumentalists with whom I have worked have learned that the singer faces, actually, a much more difficult task in music-reading than does the instrumental player.

Yes, I have worked in both camps, and recognize the reasons for suspicion and criticism. The singers surely do their share of musical sinning—and by no means all of them compare with the average instrumentalists as readers. But it would be helpful to the situation if the latter would realize the principle and means by which vocalists "read" music, to give them credit for being able to create a pitch purely from mental conception. Granted that instrumentalists must learn technique and dexterity, the structure, mechanics and nature of an instrument, and that the singer has a ready-made instrument which will produce at least some semblance of a tone with no training whatever; yet the vocalist also has much to learn about the technicalities of the voice, plus a special ability which no instrumentalist needs: the singer must be able to produce an acceptable tone

Arthur Jeffries is Minister of Music at the Washington St. Baptist Church, Lynn, Mass., and Conductor of the Mendelssohn Chorus and the Combined Choirs of Greater Lynn. He is about to assume a similar position at The First Methodist Church, Bradenton, Florida.

with his vocal instrument flexed, opened, closed, bent, twisted and in difficult tone-producing shapes in order to sing words!

Being familiar with professionals of both types in my daily vocation, I earnestly suggest that each acknowledge and respect the difficulties and problems of the other. Let's have no condescension. Maybe the other fellow can do something you can't! Why not find out?>>>

HYMNS FOR ALL TIME

(Continued from page 4)

to join with the congregation in singing—

"A mighty fortress is our God
A trusty shield and weapon."

Oh, that America in this our day would go forth, a united whole, claiming this mighty stronghold, which would hasten the peace for which the world longs!

In an old hymnal we find these lines—

"When you are singing Psalms to God, observe three things:

Lift up your heart, enunciate correctly, think of the message."

Literary taste as well as sound teaching is imparted by the best hymns. They make vivid as expressions of personal experience the precious teachings of Scripture. Hymns live; popular songs die. To know the great hymns is to provide one's self with a mental refuge which elevates and stimulates thought and language. The name of Bach is always associated with the hymns of the Reformation. Beethoven, in his Ninth Symphony, which has been called immortal, reaches his climax in the Hymn of Joy.

Hymn singing has, or should have, a most important place in the church service. In all churches you will find among the congregation those who are weary and heavy laden, bereaved, troubled, all seeking comfort and guidance. In the singing of a hymn, often the door of the soul is opened to a new peace as well as an opportunity given to "Praise God from whom all blessings flow."

But in order to realize this, the hymns must be thoroughly known—woven as it were into the very fabric of the soul, sung until they sing themselves into the lives of singers and listeners.

Bringing the hymns of the past, with the worth while hymns of the present, to the knowledge and use of our people will do much for the spiritual uplift of our nations. "Sing them over again to me, Wonderful words of life."

"I would be always in the thick of life,

Threading its mazes, sharing in its strife,

Yet, somehow singing.

Not as one practiced in the singer's art,

Not always singing from a happy heart,

But, somehow, singing." >>>

The writer of these seasonal thoughts on hymnology is the wife of Bishop J. Kenneth Pfohl and the mother of the noted conductor, James Christian Pfohl. She heads the "Hymn of the Month" department of the National Federation of Music Clubs.

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In and Out of Tune

SIGMUND SPAETH

IN THE process of spending two weeks at Doctors Hospital, New York, recovering from an abdominal operation, this columnist learned quite a lot about music, from the standpoint of compulsory radio listening. He discovered among other things that most people apparently do not want to know anything about music, but merely to listen to it. This applies equally to the lovers of a Brahms symphony and to the devotees of "Rock 'n' Roll."



Even such a station as New York's highly successful WQXR (fortunately duplicated to some extent in many smaller communities today) wastes very little time in announcing more than the name of a piece, its composer and the interpreters of the recording presented. There is no attempt to stimulate enthusiasm or arouse curiosity. Either you want to hear music of this type or you don't. All salesmanship is relegated to the interpolated commercials and the news items.

The selective taste of those preparing the programs is applied mostly in grouping compositions of a certain category so that they provide sufficient variety within a set period, without making any undue demands on the listener's attention. Most of the material is what is frankly called "mood music", guaranteed to serve as an inconspicuous background for conversation, eating, reading or mere neutrality of consciousness. There is little or no suggestion of intellectual or emotional stimulation, nor is the quality of any individual piece taken into serious consideration.

In this way one can absorb a vast amount of music within a few days' time. This particular invalid heard some things that he had forgotten years ago, like Raff's *Cavatina*, which he had played on the violin as a boy. But he also caught a complete performance of the 11-year-old Mozart's *Bastien et Bastienne* and was able to check on the absolute identity of its opening theme with that of Beethoven's "Eroica" symphony, written many years later.

THE conclusion reached by this listener is that such mass production of recorded music is by no means to be condemned, even though the titles themselves fail to be absorbed by the vast majority of the audience. Those who have reached the symphonic or operatic level of taste have at least the passing pleasure of recognition, and this may be approximated at lower levels, with the additional satisfaction of a mental "That's pretty", untroubled by further analysis or investigation. For such listeners there is no need of explanatory comment, particularly of the type that radio used to consider "educational."

BUT for a small percentage of sincere and inquiring music-lovers there may still be a place for stimulating adventures with new and unfamiliar compositions and perhaps even some discussion and evaluation of established classics. It is also tempting to believe that a certain percentage of the "comfortable coma" school might still be interested in finding out what makes a certain piece of music "permanent", if only they were guaranteed against the insufferable dullness that has handicapped so much of this eternally vital information. >>>

BENJAMIN FRANKLIN'S "ARMONICA"

(Continued from page 14)

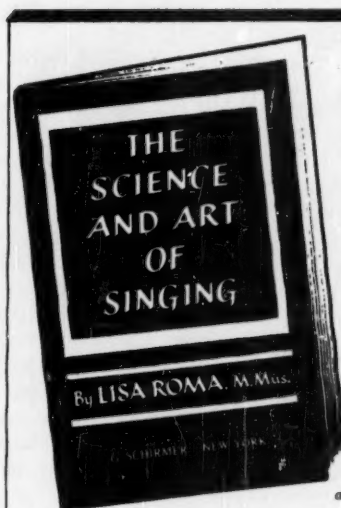
ambition of musicians to make instruments that should imitate the human voice, that ambition seems now reversed, the voice aiming to be like an instrument. Thus wigs were first made to imitate a good natural head of hair; but when they became fashionable, though in unnatural forms, we have seen natural hair dressed to look like wigs." To his sister Franklin further spoke of the complex music as being too much in vogue and being only pleasing to learned ears which could be delighted with the difficulty of execution instead of harmony and melody.

The Old Songs

The music of the past, according to him, was simple, and conformed to usual pronunciation of words. Old songs never disguised and confounded the language by making a long syllable short or a short one long when sung. The singing was more pleasing because it was a melodious manner of speaking and was capable of all the graces of prose writing, while it added the pleasure of harmony. A modern song, on the contrary, neglected all the properties and beauties of common speech and introduced defects and absurdities as so many graces. Although words might have been a principal part of ancient songs, Franklin felt that they were of small import in modern music and only a pretense for singing.

In speaking of his favorite Scotch tunes, Franklin said, "There is so much simple beauty in many of the tunes that it is my opinion they will never die, but in all ages find a number of admirers among those whose taste is not debauch'd by art."

Besides playing light airs on his armonica, he also liked to play the harp, the guitar and the violin and composed several lyrics. The lyrics, published by the National Bureau for the Advancement of Music, included *Sailor Song*, *The Mother Country*, *My Plain Country Joan* and *Fair Venus Calls*, although it is by no means certain that the first two are by Franklin. >>>



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Set A: 2 Violin I; 2 Violin II; Viola; Violoncello; Bass;	Without Score	With Score
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1st and 2nd Oboes		
1st and 2nd Clarinets in Bb		
Bass Clarinet		
1st and 2nd Bassoons		
1st and 2nd Horns in F		
3rd and 4th Horns in F		
1st and 2nd Trumpets in Bb		
1st and 2nd Trombones		
Bass Trombone		
Tuba		
1st Eb Alto Saxophone		
2nd Bb Tenor Saxophone		
Cymbals		
Timpani		
Piano-Conductor	3.50	4.75
Set B: Set A plus 4 Violin I; 4 Violin II; 2 Viola;		
2 Violoncello; 2 Bass	5.50	6.75
Set C: Set A plus 6 Violin I; 6 Violin II; 4 Viola;		
4 Violoncello; 4 Bass	7.50	8.75
Score	\$2.50	
Piano Conductor	.65	
Extra Parts, each	.35	

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mi
re
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HOW TO FIND YOUR SONG

(Continued from page 12)

nice quality, but it needs more volume."

Maybe she told the same thing to every trembling beginner, but it gave me the right start—encouragement to sing, even after the neighbors slammed down windows, turned on TV full blast or in final desperation left home every morning when I began to vocalize. However, when I heard that even great singers had much difficulty in finding rooms where they were allowed to practice, I wasn't quite as certain that I had committed the unforgivable sin! Anyway, the neighbors and I were even, because some of their TV programs kept me awake nights, and I got them up the next morning before their alarm clocks!

It was something of a shock to me when I discovered that even the best singers could not always sing every song equally well. Certain songs are much more flattering even to the most ordinary voice than others. You might sing Brahms' Lullaby like an angel, and then be mistaken for a coyote when you try something that belongs only to a coloratura.

A retired school teacher in the Voice class I attended sang only cowboy songs; but she learned to sing them well. Another woman delighted her listeners with her enthusiastic yodeling of Swiss folk songs.

If one song doesn't fit your voice—try another. Everybody can't wear the same clothes either, but the right choice always makes an impression on others. A song may be written in the wrong key for your voice, but it can be changed to a key in which you can sing it easily. However, even after it has been transposed, it still may not be the right song for you. It has to fit!

Maybe you like opera, or maybe you feel more at home singing popular songs. You'll soon discover what you can sing, and you may also find that you will be able to sing a lot more, after you learn all the "musical tricks" your voice can do!

I sang all the *wrong* songs at first. The moment I acquired a little self-confidence, I decided that opera was just as easy to sing as any nursery rhyme! Fortunately, I was not the only one in the Voice class with this

illusion. Often, when one of us got up to sing before the others and those who could not bear pain heroically got up and walked out before we had finished, the teacher would not hesitate to tell us the facts.

"That's not *your* song! Next time bring something else!"

But almost anyone who could carry a tune and really *wanted* to learn how to sing could keep that audience interested merely by choosing the *right* song.

Several months later, after I had acquired still more confidence and a lot more volume, one of the members of the class said to me, "At which church are you the soloist?"

I hadn't even joined a choir yet, so I was pleased to be mistaken for someone who could sing—even before I knew much about it.

The following year, when I became a "choir girl," something happened that surprised everyone. I was a soprano by choice, though not the choir director's, who insisted I belonged with the altos. Generally speaking, I did—but like many others I yearned to be a soprano. Fortunately, there weren't too many sopranos.

One evening when we were practicing one of the anthems for the following Sunday and half of the soprano section was missing, there was less competition than usual.

Just before the anthem came to a close, one of the remaining sopranos tackled a high note which caused the others to gasp, not in horror but with sounds of genuine admiration.

"Who sang that note?" they asked the person who was directing.

The choir director indicated someone who was supposed to be singing with the altos and wasn't. When the others turned around to look at me, I was as surprised as they were. But this miracle happened only when I had forgotten to be ashamed of my own voice and when for the moment I lost the fear that I couldn't sing. Then I was able to sound as if I really could!

You can accomplish a great deal with only a little encouragement from others or a sufficient amount of self-confidence to begin with. But there is no encouragement like that

which the right kind of a teacher can give you. When deciding on a teacher, whether you prefer to attend a class or take private lessons, don't go by the old recommendation that the one who charges ten dollars for a five minute lesson and has a Vesuvius disposition knows more than someone of a milder nature who does not charge as much. Even if Madame Belladonna was or still is a concert artist who has sung everywhere, she may be poison for you! Find out first whether she has enough professional *patience* with her pupils. Because if you are the sensitive type—and most of us are—one of you will have to have your blood pressure checked even after the first lesson!

Too much discouragement will never develop your voice either. So find at least one person, and preferably a teacher, who will tell you the truth, including your faults, but without killing your desire to sing.

People have stopped saying, "I beg your pardon?" And I haven't lost my job. I have learned to talk again above a whisper. And not long ago I sang a solo in church with a cheerful self-confidence I never had before. Afterwards, the teacher who had helped me accomplish this remarked: "You not only *looked* like a singer, but you *sounded* like one!"

So don't let anyone convince you that you have no "talent!" For if you really *want* to sing, you probably *do* have a talent of some sort. Even a genius rarely spends his time accomplishing something he doesn't *enjoy* doing!

Enjoyment is the twin to success. Find your song! ▶▶▶

Thirty-four subscription concerts will be held in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art during the 1956-1957 season. Artists who will appear include Robert Casadesu, Guiomar Novaes, Solomon, Myra Hess, Leon Fleisher, Glenn Gould, Byron Janis, Lillian Kallir, Gary Graffman, Jacob Lateiner, Dietrich Fischer-Dieskau, Marian Anderson, George London, Renata Tebaldi, Isaac Stern, Joseph Szigeti, Nathan Milstein, Eileen Farrell, Jan Peerce and William Warfield.

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EDUCATION OR ENTERTAINMENT?

(Continued from page 17)

their natural sense of harmony and on their strong rhythm, both of which were remarkable. I did not criticize their selection, but passed out copies of Schubert's *The Linden Tree*, without propaganda. After a few tries, that natural sense of harmony began to show, and the piece began to sound like Schubert. At this point, the football hero (who led his own hillbilly band on radio) said, "Say, that's real pretty." Not wanting to push my luck with Mr. Schubert, I began a rhythmic Negro spiritual. That did it! They were sure by then that I had pretty good taste.

As the year progressed, we went on to gradually more difficult music, keeping much of it in the happy vein. The pay-off came when *THEY* chose for their graduation program to sing the magnificent *Ave Verum* of Mozart and *If With All Your Hearts* by Mendelssohn. They polished them until they were beautiful, and the parents said it was the best graduation we ever had. (The previous year they had imported a hillbilly band).

The most surprising event was yet to come. It demonstrates, I think, that guidance to better things does have a carry-over value. The football star, by now my leading baritone,

was in charge of the entertainment for the Senior Class banquet. He organized a boys' quartet, and asked me to coach it. I told him I wanted no part of it. He said, "Just hold your horses till you hear what we plan to sing." They had selected *In Stilly Night* by Brahms, and *Come Where My Love Lies Dreaming* and a popular romantic ballad. I think I would have lacked the nerve to suggest such a tasty menu to them, for it was not a part of the curricular work. But it was just right, and best of all, it was their own idea.

Let's never sell children short. Expose them to the best of music, teach them to read it, and they will "take it from there." If we don't believe this, then we lack faith in the product we are trying to sell, and should not call ourselves "music educators."

The greatest Teacher said: "And what man is there of you, who if his son ask bread, will he give him a stone? And if he ask a fish, will he give him a serpent?" Let's stop giving these beauty-hungry minds something less than solid meat. Their turbulent twentieth-century lives need the steadying influence of great music. If our cultural heritage is to live, we **MUST** keep it alive in the schools. ▶▶▶

In co-operation with music educators and composers, Broadcast Music, Inc. and BMI Canada Ltd. are sponsoring the fifth annual Student Composers Radio Awards, which will offer two first prizes of \$2,000 and seventeen additional awards, totaling \$14,000 in all. SCRA is open to students in accredited conservatories of music, universities, colleges and secondary schools as well as to students of private teachers in the United States, its territories and Canada. Entries must be submitted before February 15, 1957, and the prizes, to be applied for tuition and subsistence during further study, will be awarded prior to June 1, 1957. Further information may be obtained through Russell Sanjek, Director of SCRA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York City.

In January, 1957, the San Francisco Ballet will conduct a three-month tour of eleven Asian countries, as announced by Robert W. Dowling, Chairman of the Board of the American National Theatre and Academy. The tour will be made in co-operation with the International Exchange Program of ANTA, which acts as the professional agent of the State Department to assist American performers to tour abroad.

The visiting conductors for Indiana University's Philharmonic Orchestra will be Hermann Herz, musical director and conductor of the Duluth Symphony; Leo Mueller, conductor of the NBC-TV Opera Theatre; and Tibor Kozma, conductor of the Metropolitan Opera Company, New York.

AIR TO KATHARINE

A little girl is apt to be
In miniature—a symphony,
With tempos fast and tempos slow
Presto to Adagio.
Her laughter is rhythm, love major
her key,
How He tuned her so sweetly is
God's mystery.
Sonata form?—Her opening theme
Is something from an angel's dream.
For contrast there are "Nos" and
"Don'ts,"
Sulks and frowns and firm "I
Won'ts."
But the storm passes quickly, again
is she
A paean of heavenly melody.
Her movements are lively, few
placid, and more
Than the classic opus' traditional
four.
The morning's a Rondo, naps her
Andantes,
She dances the Scherzo in pink
ruffled panties.
Finale is stirring, tumult galore.
We have some discordance, so modern
her score.
What lovelier music for our strings
Than that which she to her dolly
sings?
Brasses and woodwinds come to life
In games and tantrums and play-
ground strife.
Thro' the whole house and down on
the street
Hear the percussion of sturdy feet!
Haunting, capricious, buoyant and
free
Wheeling her motifs. Friends dis-
agree,
As critics do differ, that's as they
should,
Some think she's not, but most say
she's good.
Well, nevertheless, it seems to me
That my grand-daughter's a sym-
phony!

—RUTH W. STEVENS

Thomas Scherman and The Little Orchestra Society are celebrating their 10th anniversary subscription season. Among the soloists will be Pilar Lorengar, Martial Singher, Dietrich Fischer-Dieskau, Nicole Henriot, Mattiwilda Dobbs, Elena Nikolaidi, Vera Franceschi and the American twin-brother violinists, Gerald and Wilfred Beal.



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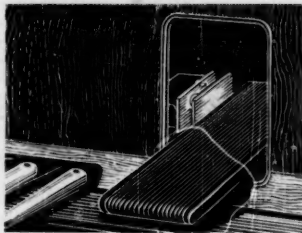
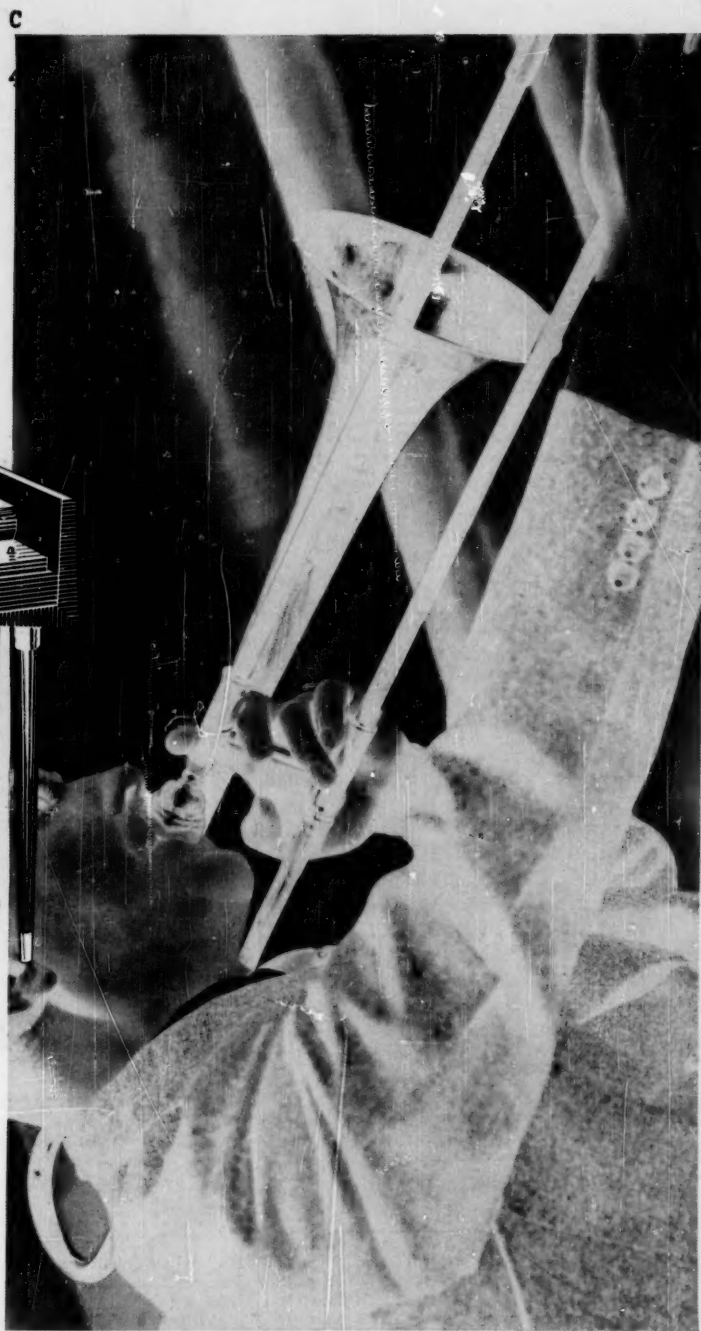
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